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JANUARY/FEBRUARY 1989 • CCAIA • VOL. II, NO. 1





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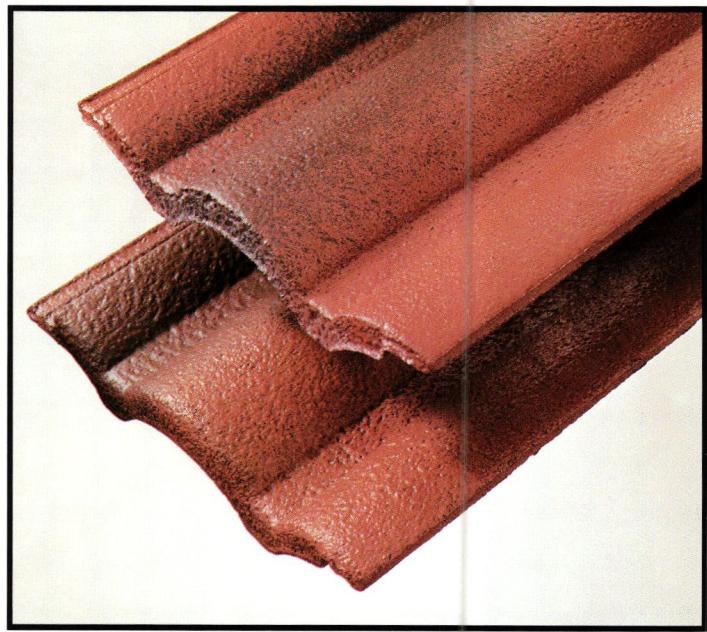
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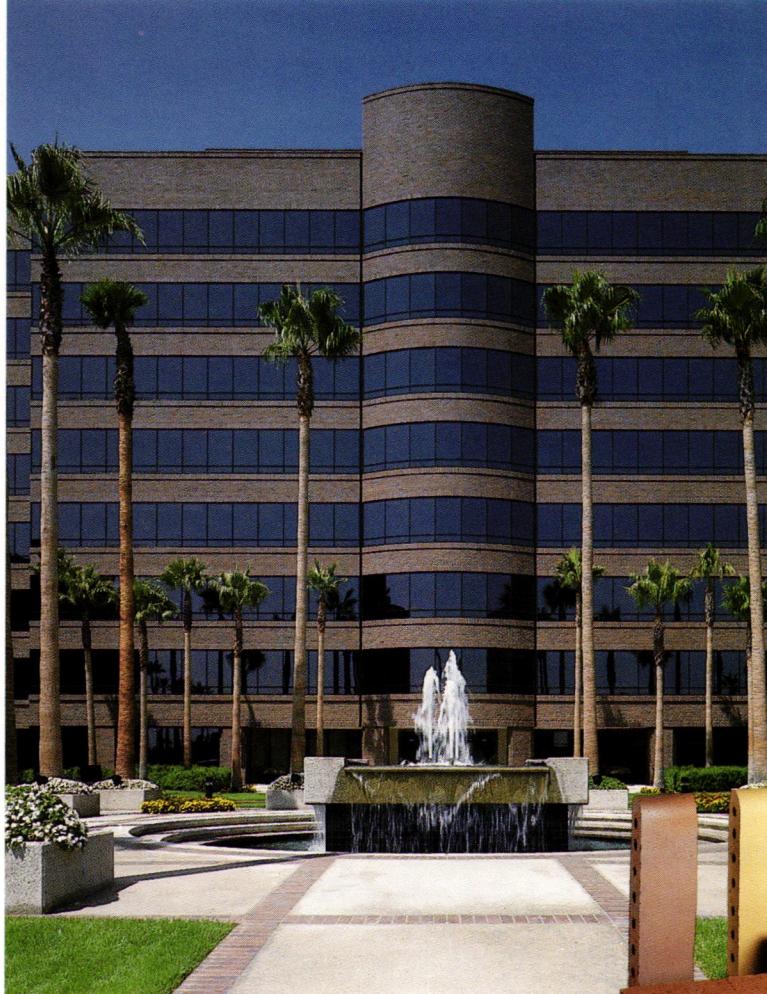
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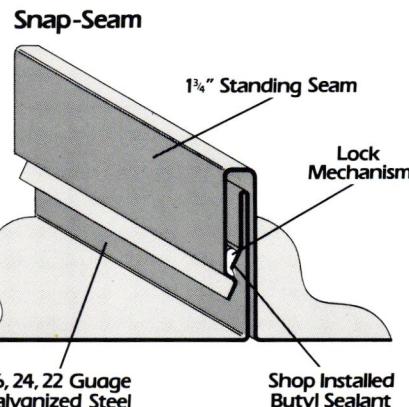
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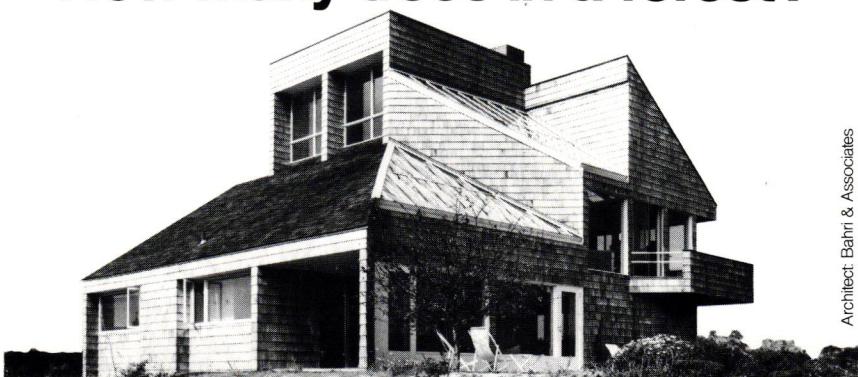
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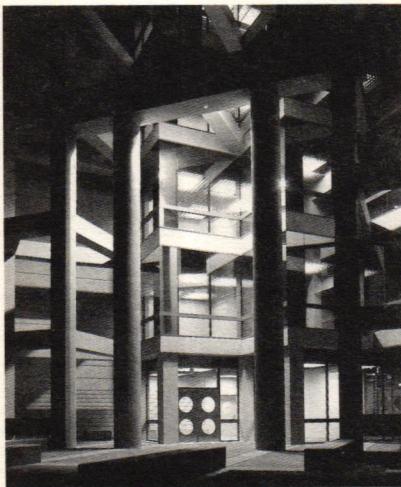
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THANKS FOR THE MEMORIES



Janice Fillip

The Chinese word for "change" is comprised of two characters, one meaning opportunity and the other, danger. Both meanings pertain to the budgetary decision made by the CCAIA Board of Directors to curtail publication of *Architecture California* to two issues in 1989.

As the only journal of record for California architecture, design, urban planning and architectural culture, *Architecture California* has, for seven years, influenced thought on and about architecture.

Instead of perpetuating the formal nothingness that absorbs many architectural publications, *Architecture California* has offered a forum for the exploration of political, environmental, social, economic and design issues that affect the art and science of architecture.

Over 580 different architecture firms have appeared on these pages from our first issue in 1981 to this current volume. These firms range from one-person offices to the largest A/E corporations in the world.

This magazine has existed not as an exercise in provincial boosterism, but as an effort to preserve and perpetuate a unique body of knowledge that has ramifications for all architects, wherever they practice.

California is the proving ground for a humanist architecture that integrates the built and natural environments to meet the functional, psychological and spiritual needs of individual clients and users, as well as the aspirations of society as a whole. The result, at its best, is an architecture that announces the presence of art and urban spaces that announce the presence of an enlightened community.

Great architecture springs from a vision of excellence that sees beyond the compromises of daily existence.

Architecture California has given voice to that vision among California architects. As it stands now, that voice will be silent after the Fall of 1989, at which time an issue of *Architecture California* will appear in conjunction with the Vision Pacific '89 conference slated for San Francisco in October.

Architects who want the magazine to continue in 1990 should express their opinion to Lawrence Segre, FAIA who as vice president-president elect is chair of CCAIA's Planning and Finance Committee. Mr. Segre can be contacted through CCAIA, 1303 J Street, Suite 200, Sacramento, CA 95814.

The environment in which people are formally educated is the subject of this issue. Of equal importance are the random environments in which we are informally educated. For me, *Architecture California* has been an unparalleled opportunity to learn about architecture and to study our culture from the perspective of its most visible art form.

The reduced publication schedule for *Architecture California* in 1989 means that my seven year association with CCAIA ends with this issue. My bottom line criteria for publishing is quite simple: what goes on the printed page should be worth the trees that were cut to produce the paper. In retrospect, I think *Architecture California*'s contribution to architectural thought and to strengthening the sense of community among architects in California was worth the timber.

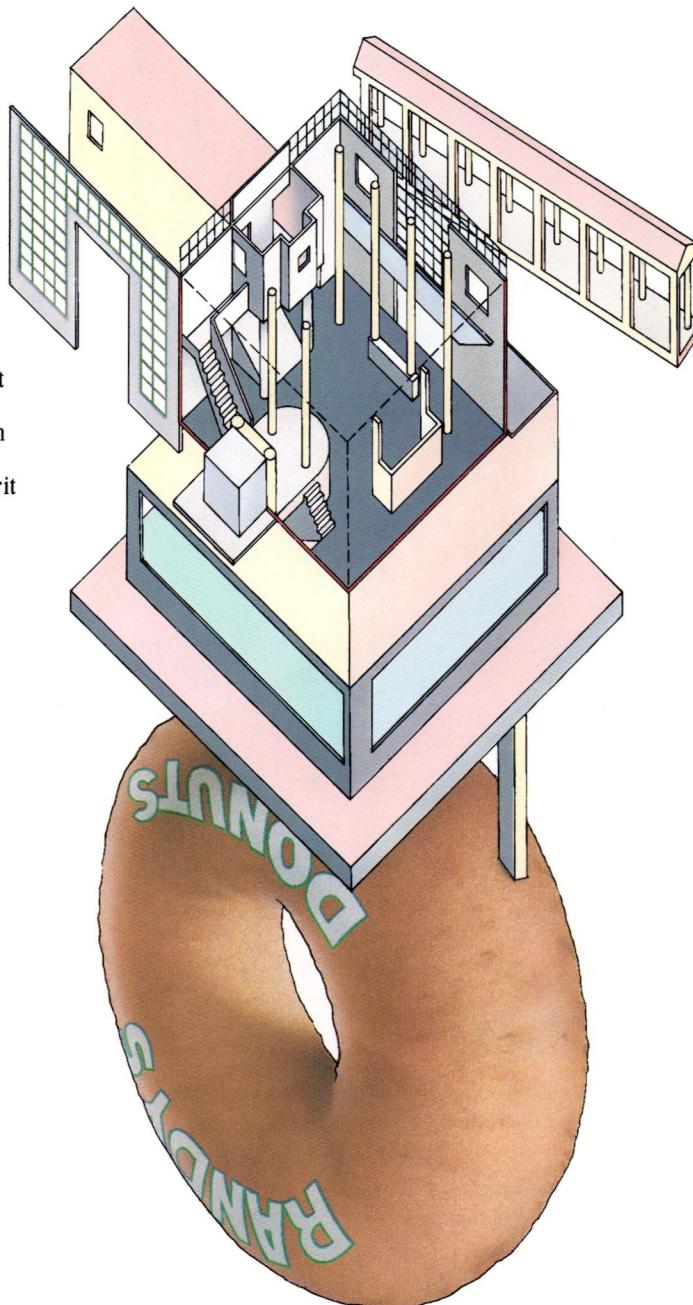
On a personal note, I want to extend my appreciation to our readers for their attention, to our supporters for their efforts, and to the architects of California. Thanks for the education. And the memories.

— Janice Fillip

I M A G E (S)

CCAIA/1989 MONTEREY DESIGN CONFERENCE

Where does image originate and how does it evolve through the design process? Explore the spirit of a place when the California Council, AIA presents IMAGE(S), the Ninth Monterey Design Conference, April 7-9, 1989 at the Asilomar Conference Center, Monterey Peninsula



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I M A G E (S)



Restoration Underway For Los Angeles City Hall

Project Restore recently received a \$40,000 grant from the National Endowment for the Arts to restore the historic public areas of the Los Angeles City Hall, built between 1926 and 1928.

Architects John C. Austin, Albert C. Martin, Sr. and John Parkinson worked with decorative painters Herman Sachs and Anthony Heinsbergen to produce a public building recognized as one of California's most outstanding examples of neo-classical architecture.

The restoration effort, master planned by Hardy Holzman Pfeiffer Associates, will address the faded ceilings, tarnished bronze doors, broken tiles, water damaged carpeting and ad-hoc "improvements" that have resulted from years of neglect.

"Project Restore was formed to raise funds to rescue our city's most treasured architectural landmark and restore it as an example of master craftsmanship," said Katherine Moret, Project Restore's executive director. An estimated \$6 million is needed to complete the interior restoration of the public corridors, the Spring

The Chambers Room of Public Works and City Council Chambers are the formal civic chambers for Los Angeles government. The barrel-vaulted ceilings, marble columns and heavily beamed, ornately decorated ceilings are examples of southern California basilica architecture.

Street Forecourt, Council Chambers, Board of Public Works Chamber, Tower Room and the Rotunda.

Those interested in donating to the restoration effort can send contributions to Project Restore, Los Angeles City Hall, Room 351, 200 North Spring Street, Los Angeles, CA 90012 or call (213) 485-6163 for further information.

San Diego Housing Program Wins National Recognition

A San Diego effort to reverse the decline of privately-owned housing for low-income people and ease the growing crisis of homelessness in the city was named winner in the 1988 Innovations in State and Local Government Awards Program, sponsored by the Ford Foundation and the John F. Kennedy School of Government at Harvard University.

The Single-Room Occupancy Residential Hotel program received \$100,000 to continue its efforts to encourage the construction by the private sector of new single room occupancy residential hotels. Collaboration among city departments, the San Diego Housing Commission, real estate developers and low-income advocacy groups has changed zoning and building codes, and provided financial incentives to make private sector SRO rehabilitation and new construction feasible without public subsidies.

Since the City Council approved the SRO Preservation and Relocation Assistance Ordinances in 1987, some 1,700 SRO units have been built or are under construction, and another 700 have been rehabilitated.

In 1990, San Diego will sponsor a national conference on SROs for city planners, architects and industry officials. In the meantime, more information about San Diego's unique program can be obtained from Judy Lenthall, senior planner at the City of San Diego Department of Planning, (619) 236-6102.

Building Industry Honors Education Programs

Construction industry educational programs at California Polytechnic State University, San Luis Obispo and at Laney College, Oakland were cited for their excellence by the California Building Industry Foundation. Both schools were recognized for their role in providing the building industry with well-trained, competent professionals.

International Symposium On The Future of Architecture

To celebrate the founding of its new School of Architecture, the University of California, San Diego will sponsor an international architectural symposium on February 4, 1989. Fumihiko Maki, Richard Rogers, Ricardo Legoretta and Richard Meier will deliver a presentation of their work and speak on "Architecture/Shaping the Future."

The day-long symposium is free of charge, but reservations are required. For further information and reservations, call (619) 534-3400. Space is limited.

Renaissance Conference

The Society of Architectural Historians' 1989 Southwest Regional Conference will host the Renaissance Conference of Southern California, April 7-8, 1988, at the Huntington Library in San Marino. For further information, contact Kristine K. Forney; Secretary-Treasurer, RCSC; Department of Music; California State University, Long Beach; Long Beach, CA 90840.

Olympic West Garden District

The winning proposal in the Olympic West International Design Competition was submitted by CBT/Childs Bertman Tseckares & Casendino, Inc. of Boston, Massachusetts, with associate architect Dworsky Associates and landscape architect SWA Group.

The competition was for the urban design of a 10 block stretch of Olympic Boulevard from the San Diego Freeway to Bundy Drive. In addition to the master plan for the new Olympic West Garden

Joe Spink was a hard man to keep up with.

Among other things, he led the campaign to build the first flood levees on the Sacramento River back in the late '20's.

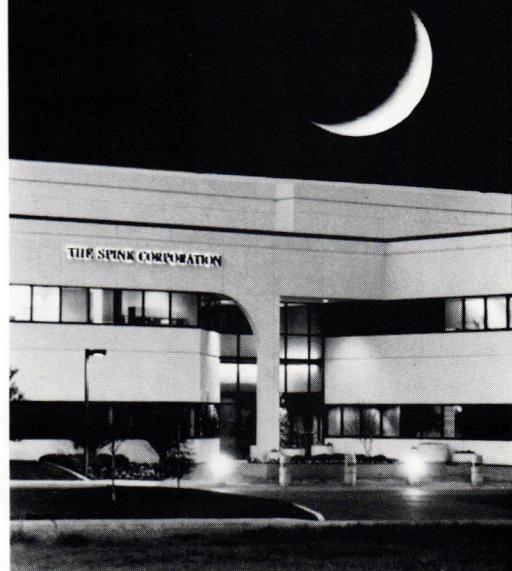
He also pioneered the use of aerial photography for surveying, designed Sacramento's first modern subdivision, helped build Sacramento's first suburban shopping center and the Port of Sacramento, and was intimately involved in just about every major subdivision from Land Park to Rancho Cordova.

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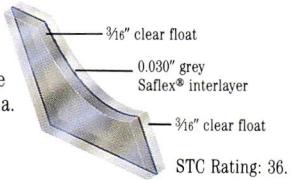
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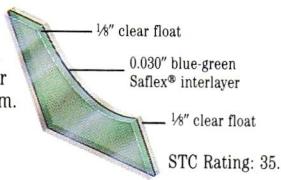


STC Rating: 36.



PEACE TRAIN.

Laminated glass window configuration for Bay Corporate Center in Anaheim.



MCCSF-9-100

District, the competition involved the design of two new buildings.

CBT's comprehensive urban analysis identified community issues and preliminary solutions for the 10 block area and the adjacent residential neighborhood. Some of the proposed elements include 20 foot setbacks for all structures; landscape that forms a "green edge" along Olympic Boulevard; a median strip planted with bird of paradise, the official flower of Los Angeles; a recommendation that designs for all future office developments be required to incorporate a plaza or courtyard; and the planting of large eucalyptus trees along the San Diego Freeway to buffer traffic noise and beautify the area.

The competition was sponsored by Los Angeles Councilman Marvin Braude, Executive Life Insurance Company and Raleigh Enterprises. The jury was comprised of leaders from the West Los Angeles civic and business communities and members of the design professions, including Ricardo Bofill; Regula Campbell; Richard Meier, FAIA; John Morris Dixon, FAIA; Craig Hodgetts; Rai Okamoto, FAIA; James Wines; and Mark Winograd.



Long Photography Inc.

Proposed urban design for a 10 block area of Olympic Boulevard in Los Angeles, winner of the Olympic West International Design Competition. Architect: CBT/Childs Bertman Tseckares & Casendino Inc., Boston.

Letters

The Problem With Design Awards Competitions

I recently had the dubious pleasure of attending the "On the Boards Design Competition" awards banquet for the Orange County Chapter of the AIA. At that time I was convinced that architects are incurable masochists, inviting verbal and mental abuse and paying good money for the "entertainment."

We listened to three of the jurors "crow and beat their own drums" for almost three hours, while the fourth (and the most qualified) juror had little opportunity to speak. In that time, those three managed to deride and belittle not only the award-winning designs and the projects not selected, but also the winner of the twenty-five year award!

Furthermore, the comments and criticisms made were nonsensical gibberish, which have no founding in reasonable thought or good design practice. What architect in their right mind would dream of using a grid street pattern for a residential project on an extremely environmentally sensitive blufftop site!

Yet those three jurors are regularly on the "design competition circuit" around the country. Therefore, I must assume that other architects are just as masochistic as we were. I ask myself, how and why are people like that selected for juries, as they obviously lack the maturity (not in terms of age) to competently serve in that capacity?

Somewhere along the way we have not only allowed, but it has become in vogue, to invite such malicious and capricious critics to evaluate design. It has also become in vogue for these "caustic critics" to lambaste the entries and then to "throw a handful of scraps" to the entrants (in the form of a pittance of awards), which are subsequently belittled by the jurors.

Unfortunately, we all missed out on the perfect opportunity to show the public what is going on in local architecture today, due to the debacle wrought by a vengeful and effete jury. Given the recent increase of anti-growth sentiment, we could certainly use some positive "PR."

We also lost out on the perfect opportunity to truly involve the public and to elicit their opinions with the "People's



SUITE SILENCE.

Laminated glass window configuration for Stouffer Concourse Hotel at Los Angeles International Airport.



STC Rating: 36.

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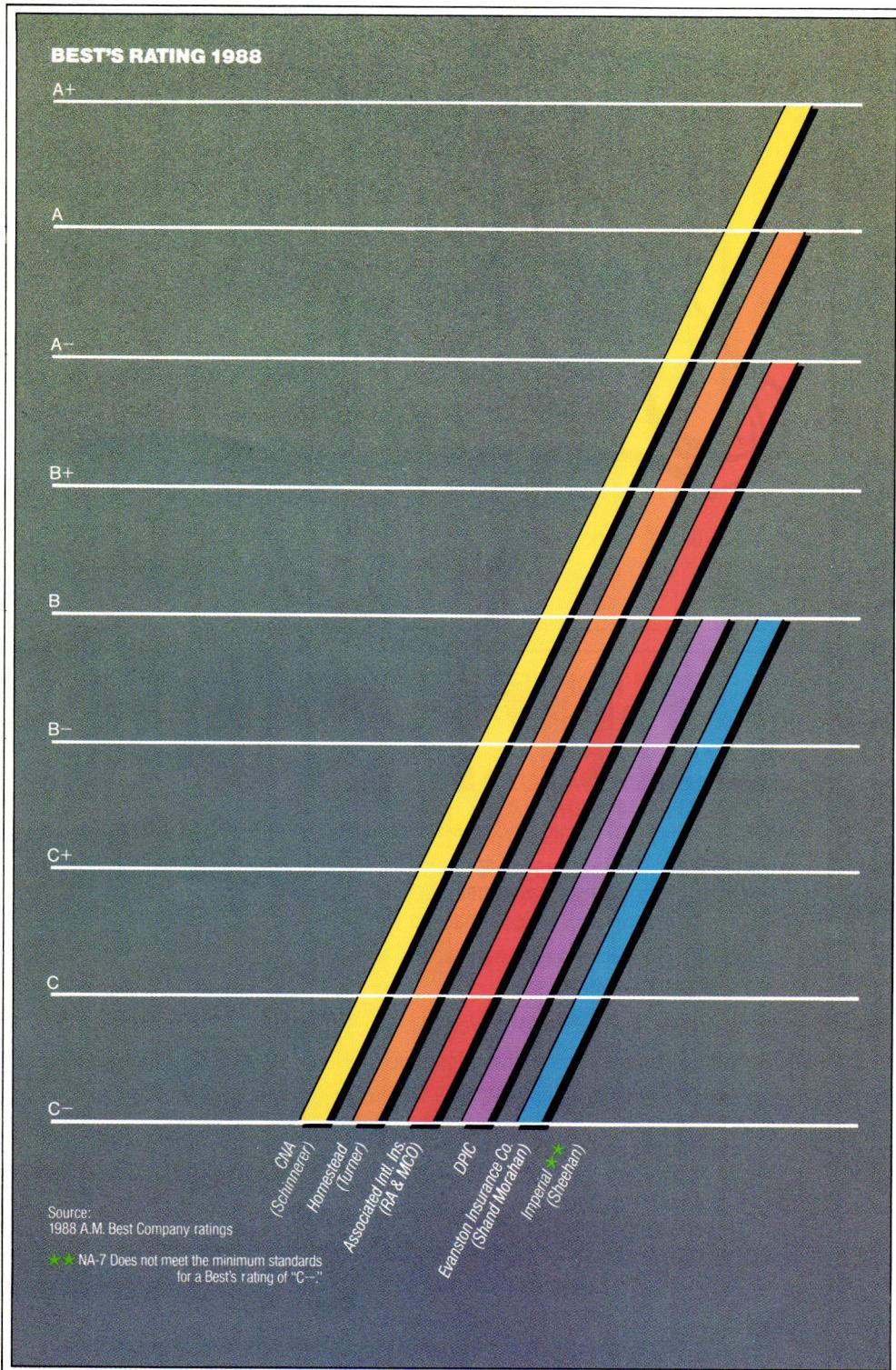
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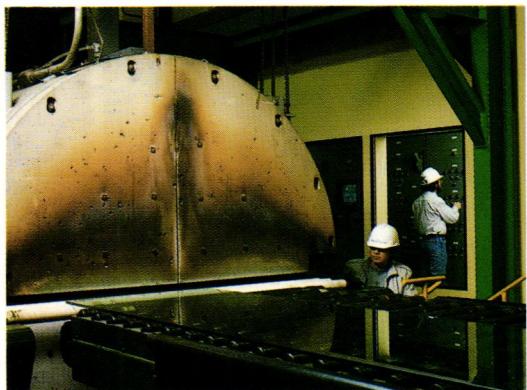
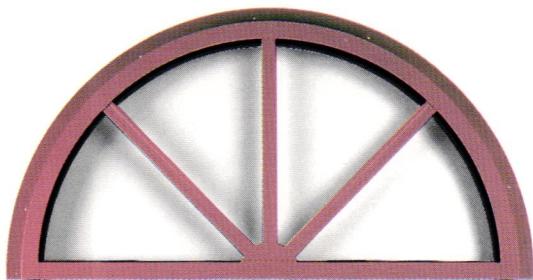
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"None of us studied architecture expecting to be defendants in a lawsuit. Most architects are creative people—they may or may not be businessmen, although the better they are in business the better it is—but few expected to be defendants in this changing profession. It's something that has affected me personally, and, I expect, the growth of many architectural firms. It's caused me concerns, maybe burned me out, in spite of the fact that we've won every one of our suits.

In the middle '70s to the early '80s, I felt insurance was the biggest problem architects faced—that and litigation. And it's a continuing problem, no question about it. But I think that today DPIC Companies is with us for our entire future. Although we had only had two other insurers in 69 years, we really moved away from our previous insurer without any hesitation. DPIC was the first insurer that ever discussed loss prevention. And they were the first insurer that ever gave a damn about how we practiced architecture. That makes us very comfortable. Because, really, they are the most important partner in this firm. They provide us with the assurance we need to know they are going to be there. They assist us in undertaking contracts and procedures necessary to try to keep out of trouble in this litigious world. They provide us with legal counsel when there's a problem brewing. In fact, we took advantage of their Early Warning program just this week.

I feel very good about them."



Dave Dubin

Dave Dubin is a principal in Dubin, Dubin and Moutoussamy, a 75-year-old architectural firm based in Chicago. He is past president of both the Chicago and Illinois AIA. We value our relationship with his firm and thank him for his willingness to talk to you about us.

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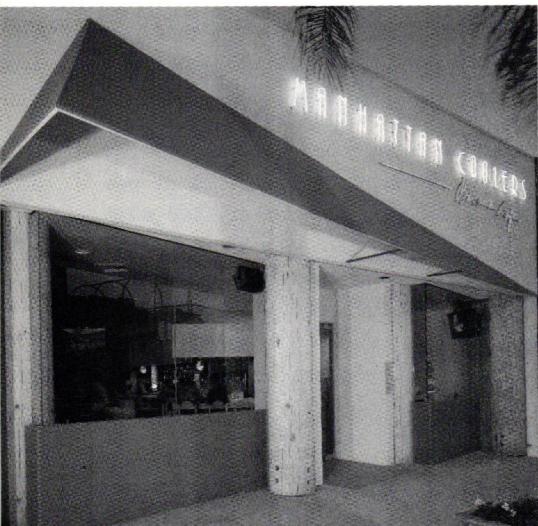
Cabrillo

Architrave, an architecture firm owned by Patrick Killen, AIA and Robert Friedman, received the only Honor Award in the Los Angeles County, Cabrillo Chapter/AIA's recent Honor Awards Program. The Honor Award was presented for Manhattan Coolers Bar & Cafe in Sherman Oaks.

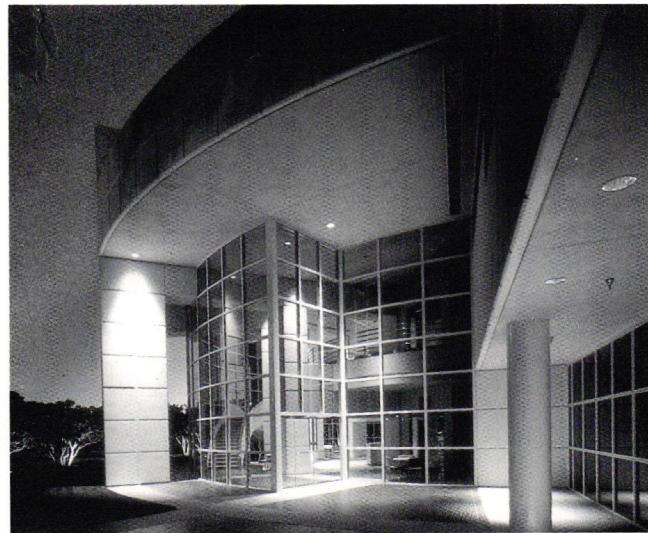
Merit Awards were given to Hugh Gibbs & Donald Gibbs, Architects for the Southeast Resource Recovery Facility, Long Beach and the Naval Regional Medical Center Replacement, San Diego; Leason Pomeroy Associates for IDM 100 Broadway, Long Beach; and Dworsky Associates for the Research & Development Building, Honda Research of America, Torrance.

Citation Awards went to Architrave; Dworsky Associates; L.A. Young & Associates; Hugh Gibbs & Donald Gibbs, Architects; and Neil Stanton Palmer & Partners.

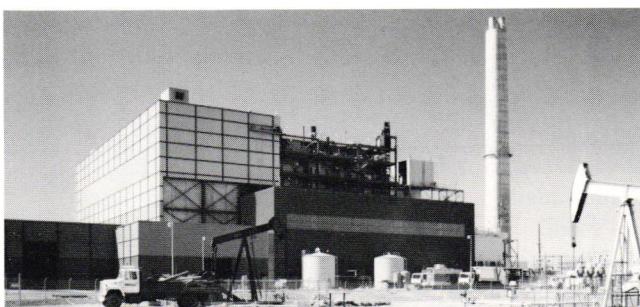
Jurors were Paul Neel, FAIA, Richard Logan, AIA, Robert Harris, FAIA, Betsey Olenick Dougherty, AIA, and Douglas Austin, AIA.



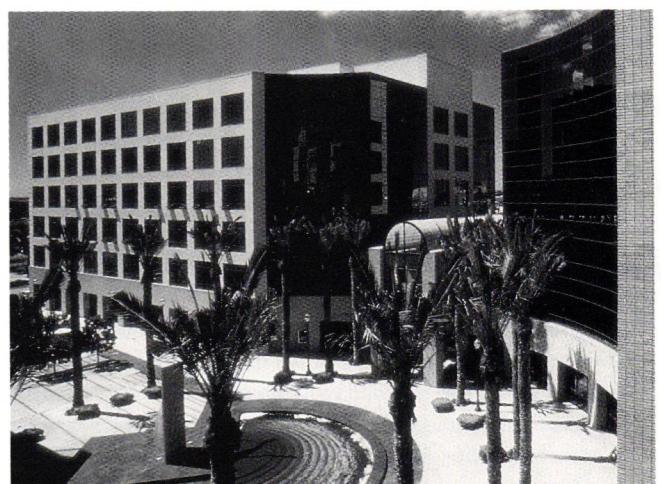
Nakashima Tschoegl + Associates



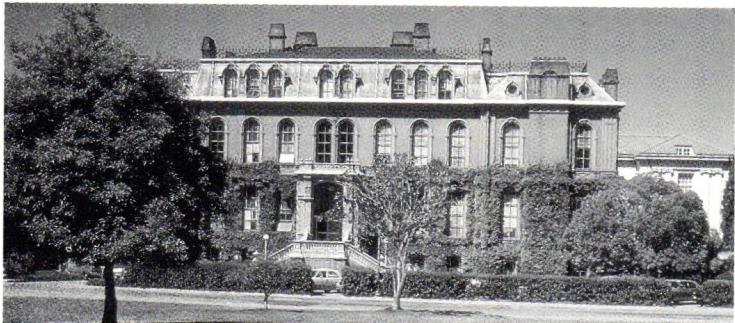
Research & Development Building, Honda Research of America, Torrance. Architect: Dworsky Associates. Jury Comment: The jurors were taken by the strength and beauty of the project, the sensitive handling of form and a strong relationship between indoor and outdoor. The jury was intrigued by what we saw, and regret that the presentation did not provide enough information regarding the context and the plan.



Southeast Resource Recovery Facility, Long Beach. Architect: Hugh Gibbs & Donald Gibbs, Architects. Jury Comment: Outstanding neighbor — enhances bleak surroundings. A bold move on the part of the client and architect regarding building use and expression. Machines have been housed in a coherent, simple composition that is ingenious in proportion.



IDM 100 Broadway, Long Beach. Architect: Leason Pomeroy Associates. Jury Comment: The site plan is beautifully done. The offset corridors provide interest and progression. The facade relates to the city scale and the internal spaces become slick and reflective. Parking and pedestrian entries are skillfully handled.



**Left: South Hall,
designed by David
Farquharson, 1873.
Below: The Hearst
Mining Building,
by John Galen
Howard, 1907.**



Berkeley, have similar bureaucracies, usually compounded by town/gown contention and a vocal tradition of faculty and departmental autonomy.

Institutions of higher learning are thought of as a community of collaborating collegial professors. But colleges are not homogeneous, halcyon islands of cooperation. Intense, often divisive debates about the environment manifest themselves as *us versus them, old versus new, science versus humanities versus the professionals, and research versus teaching*. Each antagonism generates its own space wars. The combination of the hallowed status of the campus as an intellectual environment and the minutiae of earthly matters makes university work difficult. Political, economic and bureaucratic pressures mitigate against fulfilling architectural expectations and concentrating on the important conceptual questions that can make these buildings special.

This is the multi-headed client. Within the University of California system, for

example, architects are commissioned by the Regents who, through the Office of the President, oversee all 10 campuses. But, in fact, architects work directly with each particular campus. This seemingly simplifies matters, yet each campus is like a small city. Each has building and program committees, a planning office, a facilities management department and assorted other groups, like an animal oversight committee or a committee in charge of classroom space.

A campus is unlike a city in that there are no property lines: Where does a project end? Who takes responsibility for making a seamless whole, particularly when projects are individually funded and there is little money for the no-man's land between buildings or for improvements not associated with specific projects?

Each of the committees or groups has its own agenda. A program and building committee demanding 200,000 square feet can be at odds with a design review committee attempting to maintain less density on a quadrant of the campus.

Even people on the same committee may hold dramatically different values. In one administration building, for example, the highest-level people envisioned a think-tank environment with ample areas for informal meeting and interchange. The lower-level staff saw this as a waste of space that could be better used for private offices.

The newest wrinkle is employment of outside project management firms whose job, in addition to watching the budget and monitoring construction, is to guide the project through the labyrinth and help the university's beleaguered facilities management staff. Add to this value engineering, environmental impact procedure, State Fire Marshal review, State Architect's review, State Legislative Analyst evaluation, and design review, and the campus client becomes a veritable Medusa.



New campus construction is often more complex than that of previous generations. As universities become increasingly specialized, each building has more particular needs and programs. Extensive electronics and security also raise costs and, consequently, reduce quality. It is difficult, for example, to replicate the material selection of the earlier, stately buildings on the campus.

Impediments arise when attempting to limit size and improve efficiency. Compact book storage in above-ground libraries (movable shelves with a single aisle) is one space saving technique not allowed because the expense of the increased structural capacity is outside the state guidelines. Since these are state buildings (even if funded by private sources), there is also a tendency not to make them too good, although some of the world's great scholars work within them.³

Budget mechanisms themselves can increase costs. Certain uses, like parking, are often funded differently than class-

rooms. Projects funded by different sources may require different construction documents and different general contractors to work concurrently on the same site.

The planning and oversight process also reflects the nature of the people involved. Administrators and faculty members usually are highly intelligent, often egocentric, sometimes eccentric and very used to self-governance. The powerful and vocal push others out of their spaces quite apart from any planning rationale.



College of Environmental Design, UCB

Above: Northgate Hall, John Galen Howard.

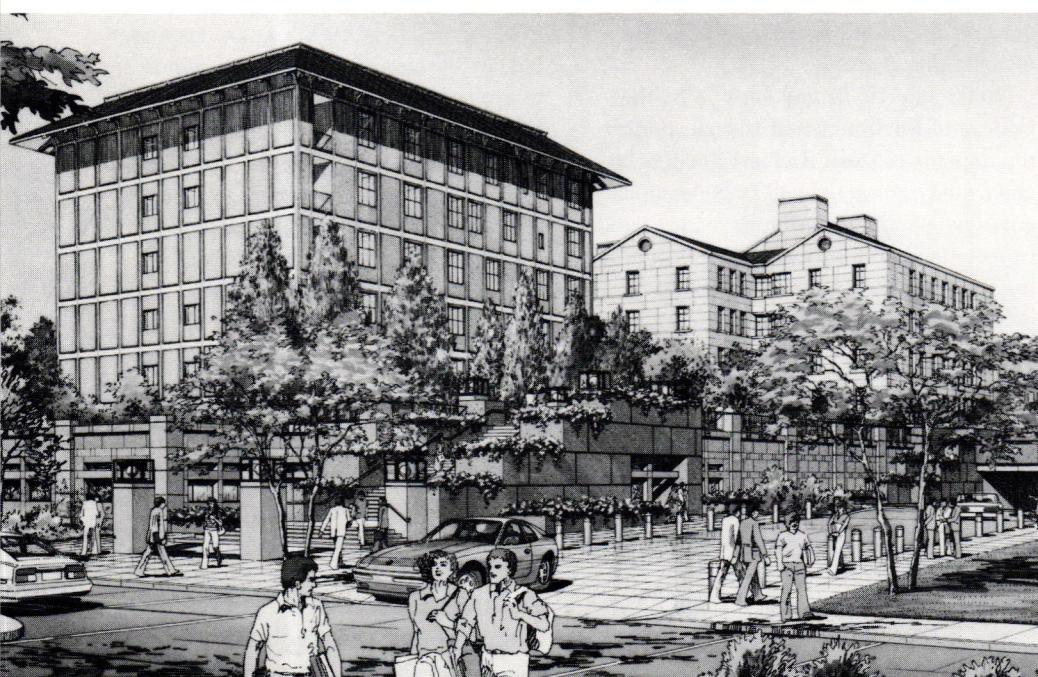
Below: Animal Care Facility, NBBJ Group and MBT Associates.

Everyone expects to have input, and some take their responsibilities very seriously. In a current project at Berkeley, the chairman of the building committee, a prominent computer scientist, develops his own plans and sections on his MacIntosh, diagramming the constraints of office space, storage and window sizes. He sends a steady stream of facsimiles to the architects for them to elevate with compositional magic.

Furthermore, the relationships between many campuses and their neighbors have become increasingly strained. Campuses that were once separate enclaves, parks within their towns, have expanded over the park borders *into* the towns. The traditional symbiotic relationship between campus and community now appears parasitic to neighborhoods fighting "institutional creep." Put all this together and you have an incredibly onerous and often debilitating process for which the architect gets no extra recompense. The fee structure is comparable to other types of institutional commissions, and is based on a sliding scale depending on the nature of the project (housing is different from science laboratories). Rarely do the fees compensate for the necessary level of involvement required by the process.

Finding Architectural Order In An Institutional Maze

The first instinct for the architect negotiating these obstacles is to look for The Plan. At Berkeley, the Beaux Arts plan, mostly drawn by John Galen Howard in 1902,⁴ guided much of the early campus development. It combined formal buildings within two axes with a naturalistic landscape following Strawberry Creek. The main central open glade, a feature common to nearly all the early plans, is oriented toward the Golden Gate, and for many years a botanical garden was within it. Aspects of this plan have endured





Computer Science Building,
Edward Larrabee Barnes,
FAIA with Anshen + Allen,
Architects and Arup
Engineers.

through several updates, but along the way severe growth and lack of will have perverted it. What else explains a new library set within the central open space or a ponderous concrete highrise as the focus of this glade?

In the late 1970s and early '80s, the College of Environmental Design, under the impetus of Dean Richard Bender, began a study group to analyze the campus environment and describe its features and expectations for future growth. Recognizing that, like a city, the campus had neighborhoods of varying qualities, the group established a set of guidelines for each quadrant. Concomitant with this work was a design review committee made up of both architecture faculty and outside consultants. Working with the commissioned architects, the Design Review Board is the keeper of the Grail. Soon they will be reinforced by an updated plan prepared by ROMA Design Group.

A cogent example of how these guidelines and the design review system have

worked is found in the new addition to Chem Unit Three by Stone, Marraccini and Patterson. The Campus Planning Study Group suggested that a parking lot near the center of campus would make a suitable building site if the proposed structure were comparably scaled to neighboring Campbell Hall and acted as a companion building in its massing.

The resulting design improves the pedestrian walkway between the buildings by making a more formal esplanade oriented toward the facade of the elegant Hearst Mining Building. A ground level of classrooms reinforce use patterns in the area; the less accessible laboratories are above. That all of this works, despite the need to provide for high-tech labs, extensive fume hoods and coordination with an existing and cumbersome building, is testament that the process, however extenuating, can succeed.

Berkeley is a mature campus with its focal monuments. Adding to them is mostly unnecessary and inappropriate. Today's new buildings often are required *not* to be seen. These buildings are located in heavily developed parts of the campus where open space is at a premium or other structures must predominate, like the Campanile. For example, The Bechtel Engineering Center designed by George Matsumoto & Associates is substantially underground; much of the proposed library expansion will be as well.

The proposed Animal Care Facility by the NBBJ Group and MBT Associates⁵ is underground to lessen its impact on the city by providing a landscaped edge that reinforces the campus as a separate enclave. Putting the facility underground also improves security and conceals its sensitive use, a case of out-of-sight, out-of-mind. The architects have taken on the challenge, with significant prodding from Design Review, to make this an important landscaped campus gate.



Seeing new construction not as an isolated building, but as an opportunity to make new usable spaces or gateways is an intelligent strategy that will eventually bind the campus together. The Genetics and Plant Biology building, designed by Hellmuth, Obata & Kassabaum, divides the two elements of the program, lab and classroom, into separate buildings. This plan provides a diminution of the scale and also creates a public (classroom and cafe) building facing a newly formed open space. The bigger lab building is inserted between two existing large structures, thereby reducing its impact and continuing a building wall on the city street. The smaller classroom structure sits comfortably on the edge of the green within the

campus. The space between the two new structures is a small plaza and a gateway to a quadrant of the campus that has, until now, lacked a clear identity. This approach has spurred criticism, however. Some see the separation as an unfortunate acknowledgment of the split between research and teaching.

One University Or Many?

Universities no longer have a monopoly on new knowledge. They are, in a real sense, competing with think-tanks and high technology industries for ideas, people and buildings. A laboratory on a 100-year-old campus must compete for scientists against state-of-the-art facilities in Silicon Valley. Industry's new campuses

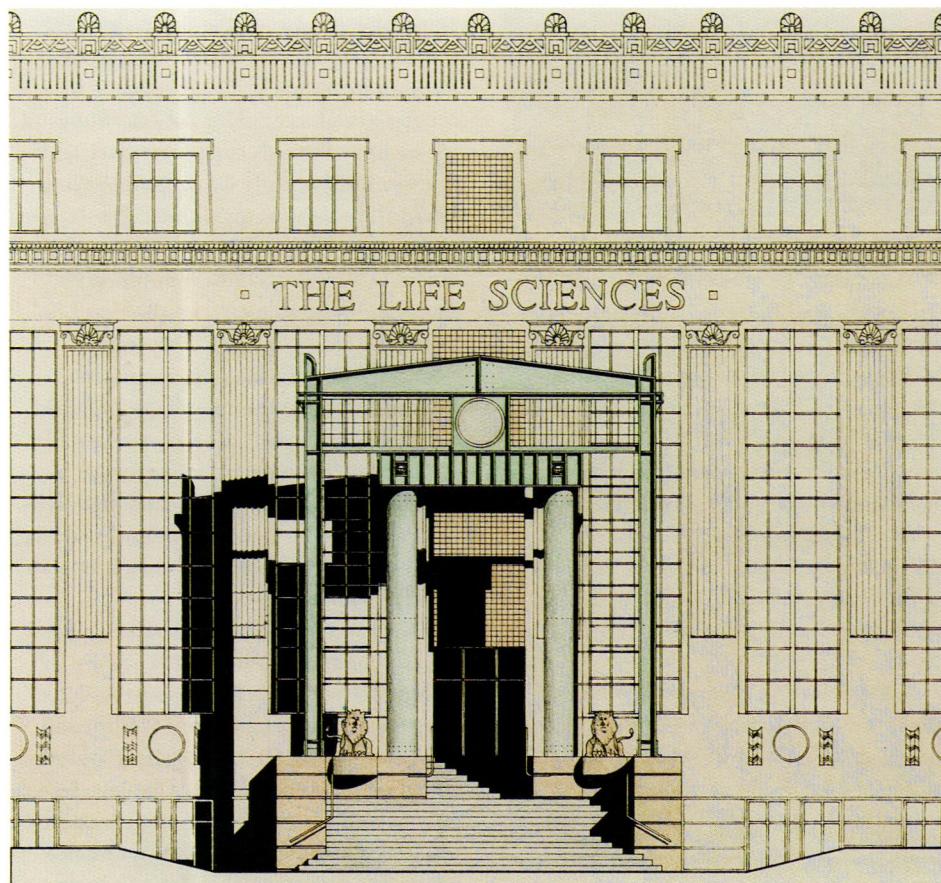
have another advantage: unlike universities, they are not particularly interdisciplinary. For the colleges, the Jeffersonian ideal of a stately and cohesive campus with clearly shared values collides with the modern idea of a "multi-versity."

On-campus research facilities are important to today's faculty who work closely with graduate students and want to be near classrooms. While a well-equipped laboratory is the first priority, each department has a different image of that laboratory. The art department wants loft space, those in the humanities may want wood-paneled offices with overstuffed leather armchairs, and computer scientists need extensively wired rooms with careful lighting. Labs and classrooms call for very different and often incompatible buildings. Should the core of the campus be filled with labs and lofts or classrooms and libraries?

Departments able to raise their own construction money have a proprietary sense often at odds with the greater good. Even when departments appreciate the impact and relationship of a new building in the overall campus context, achieving campus harmony is secondary to their own agendas. To compromise its professional vision to an abstract notion of architectural continuity is to ask a lot of a bustling department.

Selection of an architect for a new building for the School of Business Administration generated discussion about the appropriate image of a professional school in an academic context, and how the opinions, vision and concerns of the school's community would be incorporated into the design process. The school is large and diverse, but still yearns for a more communal atmosphere.

During a relatively short interview, Moore Ruble Yudell Architects (MRY)
***Life Sciences Building Renovation,
The Ratcliff Architects.***





convinced an involved faculty that their participation would indeed generate the design, and that the architects understood both the nature of the faculty and the characteristics of the site. The specifics seemed less important to the selection

bee Barnes, FAIA showed no work; instead he spoke eloquently about his vision of the building and its relationship to a complicated site on the edge of a residential neighborhood. Anshen + Allen, Architects and Arup Engineers provided solid and thoughtful technical collaboration.

Barnes devised an elegantly shaped and efficient mass that responds to the low-rise neighbors to the north, providing them with a usable open space, while still accommodating the very difficult technical problems of straddling an existing laboratory. The new structure, which shares the site with a large 1960s building, sits in its quadrant like a sophisticated computer chip in a board, modulating the spaces around it.

One important method of forming a compromise between the desire for campus unity and the needs of a department for prominent and updated space is to renovate the large, older core buildings of the campus through complementary additions or infill (mostly on surface parking lots) within various quadrants. The largest of these projects at Berkeley are the Life Sciences Building (LSB) renovation by The Ratcliff Architects and the new Life Science Annex, by MBT Associates.

MBT's new building uses a narrow form inserted between the huge LSB and a mature eucalyptus grove of comparable scale. The challenge was to measure up to the size of these elements without becoming the dominant mass. An identity for the new building was created through an elaborately eroded entry.

The renovation of LSB creates an even greater challenge. The 1930 building by George Kelham is horrendously outdated as a teaching and laboratory facility and equally deficient in its life-safety systems. It had to be totally gutted. The new design creates entirely different corridors and interior organization and makes entrances where none existed. The Ratcliff Archi-



**Chem Unit Three,
Stone, Marraccini
and Peterson.**

panel than the ability of MRY to engage the committee, to concentrate on conceptual issues, and to form a collegial atmosphere. MRY has worked vigorously with the Business School to elaborate a complex program. The result is a sensitive design that meanders down the slope to form an important courtyard that visually extends a major campus feature, Strawberry Creek. The architects have captured the critical combination of a stately presence for the Business School and a modest impact (for such a large program) on the campus.

In the selection of an architect for a computer science building, the key was the design team's ability to combine an understanding of the users and their work and still to be convincing about technical detail. The winning team was a compelling combination of firms. Edward Larra-



tects chose to reveal this new-within-the-old dichotomy with an abstracted classical portico of steel within the long stately facades.

Getting The "A"

Architects thrown into the fray of campus design must, of course, attend to the basics: understand the plan, be responsive to the process and show a willingness to see Design Review as colleagues rather than adversaries. But simply accommodating the programs and pronouncements of the administration and the expectations of the faculty is not enough.

Success accrues to those architects who have a keen sense of the campus and a vision that transcends space wars and polities. Architects must recognize that, while knowledge changes, the tradition of the quest for it does not. While styles change, substantive architecture that coalesces tradition and progress is the ultimate goal of architecture on campus.

Footnotes

¹Gilbert Fuchsberg, " \$20 Billion Needed to Save Crumbling Campus Buildings, a Survey Finds," *The Chronicle of Higher Education*, July 27, 1988, p. A13.

²NCA Physical Facilities, Equipment, and Library Committee, *A Study of the Relationship Between the Physical Environment of the College Campus and the Quality of Academic Life (Draft)*, Columbus: Ohio State Univ., April 1986, p. 3.

³G. Brechin, "Classical dreams, concrete realities," *California Monthly*, March 1978, pp. 12-15.

⁴The Berkeley campus has had several plans, including an early one by Frederic Law Olmsted. In 1898, Bernard Maybeck organized an international competition, financed by Phoebe Apperson Hearst, for a new plan. The winner, Frenchman Emile Benard, declined to oversee the implementation of his design, and John Galen Howard was appointed in 1902 as Supervising Architect. Howard, who had placed fourth in the competition, considered the Benard plan as preliminary and altered it.

⁵The NBBJ Group was responsible for schematics and design development; MBT Associates is completing the project.

Author

As a faculty member who sits on the Design Review committee and a variety of selection and building committees at the University of California, Berkeley, Sam Davis, FAIA has a unique perspective on the campus's recent growth, history of town/gown contention, increased levels of bureaucracy, and tradition of faculty and academic department autonomy known as "The Berkeley Way."

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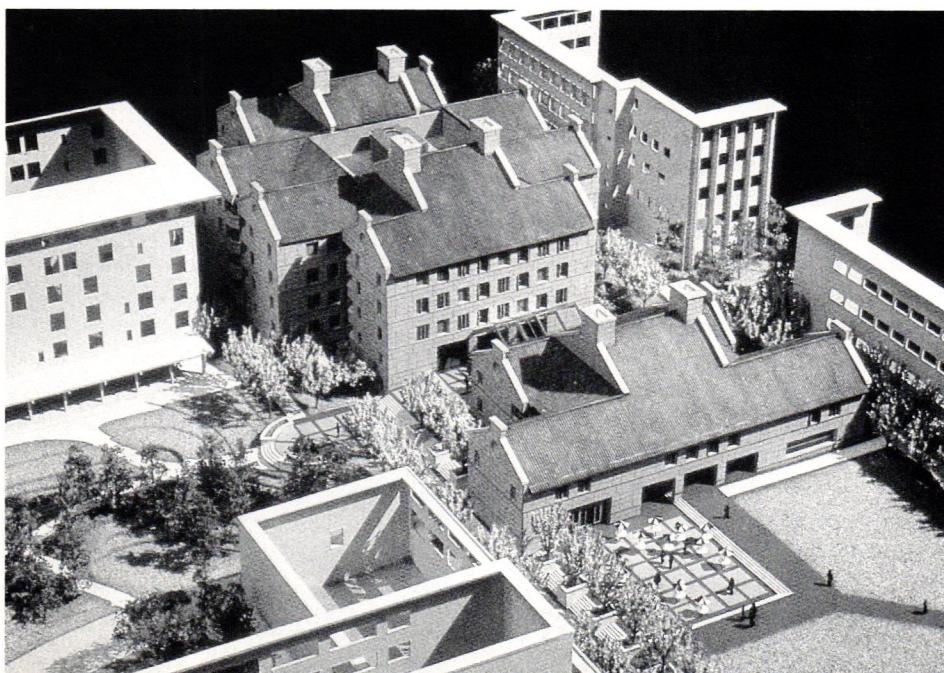
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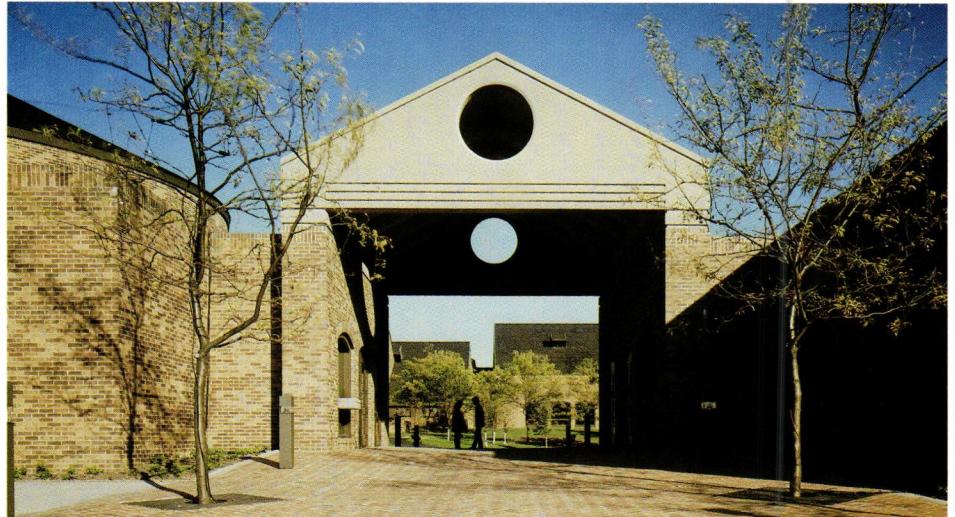
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Genetics and Plant Biology Building, Hellmuth, Obata & Kassabaum, Inc.



*The William M. Staerkel
Planetarium & Theater
Parkland College
Champaign, Illinois*



Hedrich Blessing

A CAMPUS VILLAGE

The campus rises from the corn-fields and echoes the regional architectural forms—the checkered board of farmsteads—of the Midwest landscape. While the many community college activities (500,000 square feet) are all enclosed under one continuous roof, we wanted the campus to appear as a small village comprised of clustered residential-scale structures.

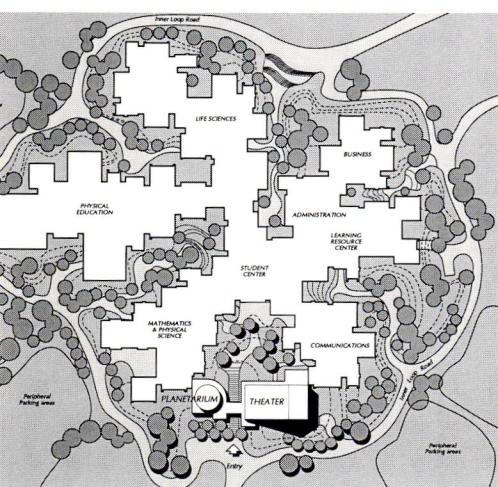
The Theater and Planetarium are joined to this continuous campus structure. The Theater takes maximum advantage of the established vernacular of steeply-pitched roofs to generate its “enclosed platform” theater form. The Planetarium introduces a conical roof form to house its suspended inner dome and to recall the grain silos so prevalent in the area.

The Theater has steeply-raked seating for 322 which provides excellent sightlines and a sense of intimacy between performers and audience. The Planetarium seats 150 under a 50 foot diameter inner dome.

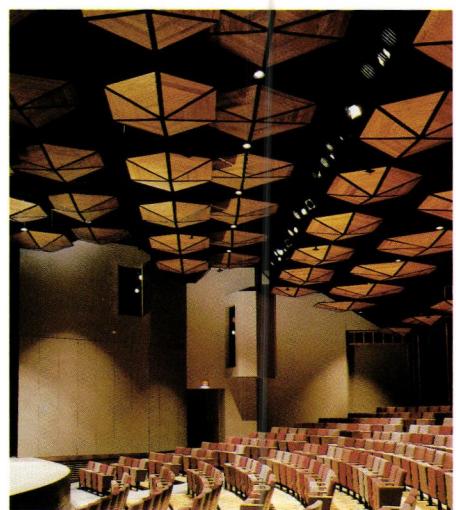
The Theater and Planetarium are joined by an entry portal announcing arrival at this campus cultural center. This element also serves as a gateway to the large courtyard fronting the Student Union at the very center of the campus. Both structures are steel frame with walls of

muted, brownish-red local brick and roofs of charcoal clay tile.

Our work with this particular client was highly satisfying and very special. Dr. William Staerkel was the first president of this institution. Under Dr. Staerkel, the college began operations in downtown storefronts, acquired a site and engaged our firm as architect for the new campus. We prepared the master plan for the college in 1968, and in a few short years, built the first three phases. Now, 20 years after Dr. Staerkel arrived, we have completed with him the final component of the campus plan.



**by Sprinkle, Lynd &
Sprague Architects**





A VERNACULAR COMPOSITION

*Mendocino
Community
College,
Ukiah*



by Reid & Tarics Associates

The Mendocino Community College introduced an entirely new campus into a rural area of rolling hills and farmland near Ukiah. The dominant natural feature of the site, a linear grove of trees, was the major organizing element of the plan.

Small, individual buildings were designed to recall in scale and form the barn and winery structures of the region. The building forms all reflect the double-pitch-roofed barns that distinguish the area. The buildings have wood frames and walls and concrete-shake roofs. The collective composition echoed the scale and spirit of the surrounding agrarian scene by

allowing the buildings to fit within the landscape with as little disturbance as possible.

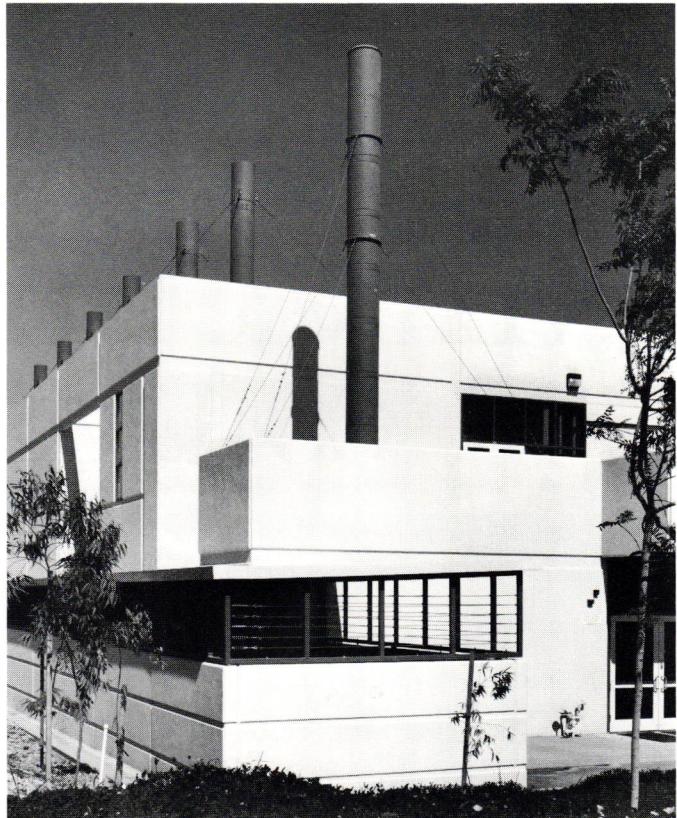
These small buildings also matched the incremental appropriation and funding of the state-funded campus development. This phased development included buildings and facilities for a Library/Alternate Learning Center, Vocational/Technical, Science, Administration/Classroom, Humanities, outdoor and indoor PE.

From inception of the plan in 1982 until today, the college administration has changed five times. Through the diligence of the governing board, the present administration and the architects, the campus continues to grow true to its original master plan concept, while meeting the evolving needs of each building project.

Christopher Irion



*Engineering
Laboratory
Facility
University of
California,
Irvine*



Jack Boyd

FORM FROM FUNCTION

by Ficker & Ruffing Architects

The challenge on the UCI Engineering Laboratory Facility was to design on a limited budget a complex, function-oriented laboratory building. Laboratories were required for three separate disciplines in the civil engineering department—hydraulics, soils, and structures—and for five disciplines in the mechanical engineering department—turbulence/wind tunnel, combustion engineering, solar energy/heat transfer, design robotics and atmospheric process.

Each laboratory had unique and specific physical characteristics that had to be integrated into a homogeneous structure that kept the two departments sepa-

rated. Some of the building functions seemed at cross odds with each other. Combustion engineering experiments executed by the mechanical engineering department need a vibration-free environment for accurate laser experiments, while the civil engineering department tries its best to shake, break, bend and destroy structures, not exactly a vibration-free procedure.

The most unique physical design requirements involved the structural testing laboratory used for structural and earthquake research. Dr. Robin Shepherd, head of the structural engineering program at UCI, had participated in the construction of similar testing facilities in

England and New Zealand. Dr. Shepherd requested a "reactive" floor and a 22 foot high by 70 foot long "reactive" wall that could withstand a 20 KIP (20,000 pound) force applied at any location.

The lab floor required two feet of reinforced concrete with access basement below, while the wall required three feet of reinforced, post tensioned concrete. Peppered throughout the wall and floor at 20 inch intervals were over 1,500 steel sleeves (2-1/2 inch diameter) through which experimental structures are bolted. The floor and wall act as an immovable structure against which forces up to 1,000,000 pounds can be applied to any type of experimental structure.

The laboratory is sited just outside the Ring Mall master planned by William Pereira, FAIA. UCI's Office of Physical Planning requested that the building reflect the distinctive tan concrete and terra cotta roofs of the original campus architecture.

During the design development phase, the university moved the building to a different location and later "flipped" the plan to a mirror image of the original plan. This "flip" was required to accommodate the faculty's request that the structural testing wall be on the east away from the afternoon sun.

The university had prepared a design program and project budget as direction to the architect in the design of the laboratory. Our design estimate, and that done by an independent estimator, indicated that the building UCI desired would cost about \$6,000,000. The budget was \$4,500,000. To complicate the situation, the building was funded as a line item out of the state budget. No extra UCI funds could be used to supplement it. The building is owned by the state, not the university, and leased by the state to the university. The university, in turn, leases the land to the state.

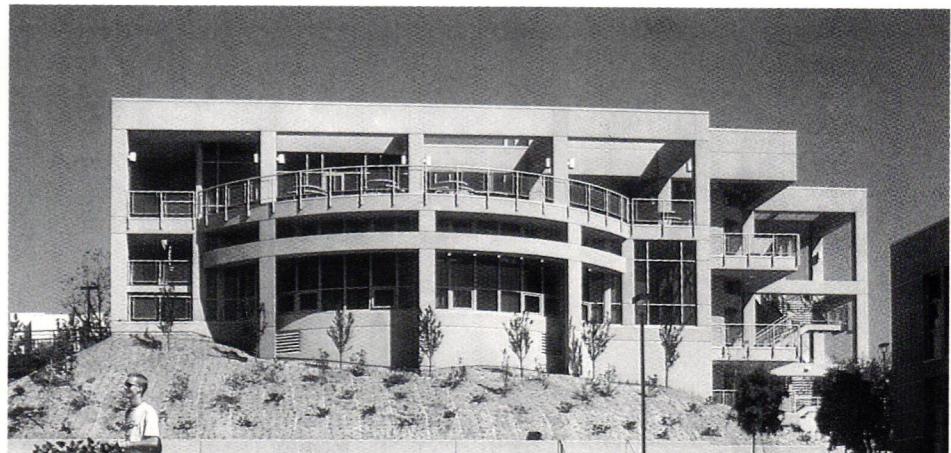
(continued on page 45)



CREATING A DYNAMIC IMAGE

by Delawie/Bretton/
Wilkes Associates AIA

*Third College
Residence Halls
& Student Center
University of
California,
San Diego*



Wayne Thom

San Diego's UC campus is divided into a series of colleges, each with a unique architectural character. Portions of the Third College convey the impression of inexpensive low-rise suburban office and residential projects. Replicating the college's stucco "stick" architecture was inappropriate given the existing concrete high-rise dormitories along Torrey Pines Road and of the nearby Salk Institute. The Residence Halls present a strong, dynamic new image for Third College.

The student center houses the dining facility for the residence halls and creates a special destination that draws people to the "for profit" restaurant. An outdoor dining deck provides grand views and serves as the converging point for student activities and circulation. The project is connected to Third College by a bridge over the campus street to the east. The interlocking system of bridges, elevators and ramps brings the physically handicapped into the mainstream of activity.

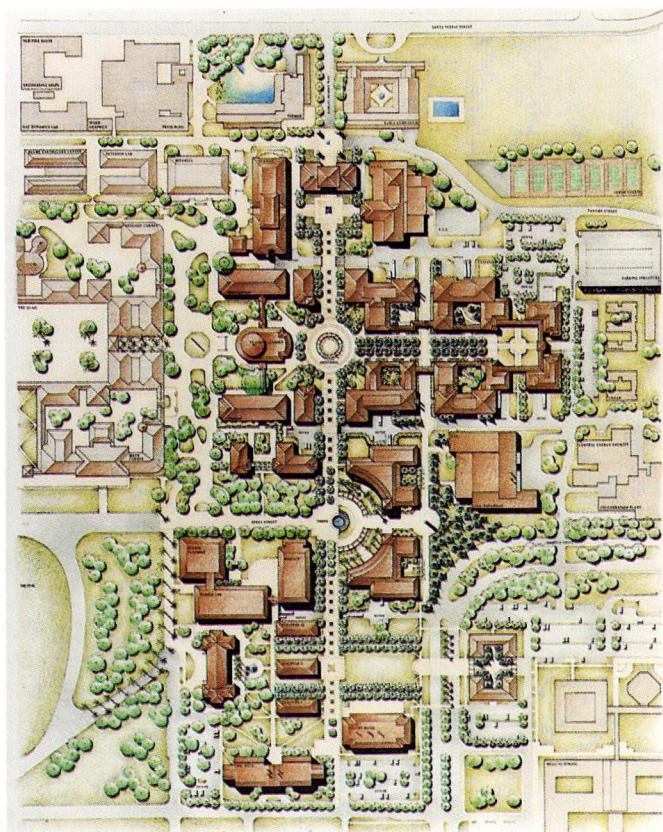
The residence halls are people-oriented housing where students can lounge, play and find privacy. The buildings terrace with the topography. Visual focus is away from Torrey Pines Road to reduce the impact of highway noise and provide views to the village green. Rooms facing outward enjoy campus and ocean views.

The project team worked with a large Design Review Committee, composed of the campus architect, the campus project architect, a representative of campus planning, the campus housing officer, the assistant housing officer, the Third College resident dean, a student/resident advisor, a representative of Third College administration, a representative of campus maintenance and the director of dining facilities operations.

All these participants were energetic, dedicated, knowledgeable and attended weekly meetings. This team's positive input improved our design by creating a vision of what could be achieved and challenging us to do our best.



AN INTEGRATED NEIGHBORHOOD FOR AN HISTORIC CAMPUS



Near West

Campus Plan

Stanford

University

Stanford University has undertaken a major planning effort to redevelop an important science and engineering region known as the Near West Campus. This region consists of 41 acres of land adjacent to the western edge of the Main Quadrangle.

This area was designated as the site of a "Future Science Quad" in Frederick Law Olmsted's plan for the university. But after World War II, the region was developed in an ad-hoc manner to house the rapidly growing science and engineering disciplines. A mixture of obsolete and aging, one and two story buildings now share the site with more modern, taller buildings.

The redevelopment effort is designed to meet the significant accumulation of building needs in this crowded, land-

by The Architects Collaborative, San Francisco



locked region by creating an integrated neighborhood of science and engineering facilities. The facilities must foster collaborative relationships among a large number of departments, many of which are now housed in substantially deficient facilities.

In the Spring of 1985, the university engaged The Architects Collaborative (TAC) of San Francisco. Throughout the summer, TAC met with the various participating groups and sub-groups to focus on the academic, physical and financial planning aspects of the project. The design criteria were developed at subsequent sessions.

Eight alternative plan concepts were developed jointly by TAC and the university's planning staff to reflect different academic and physical planning



Previous page: View at east/west axis. Top: Model of Near West Campus looking from the Oval. Bottom: The arcades, a unifying connection throughout the campus.

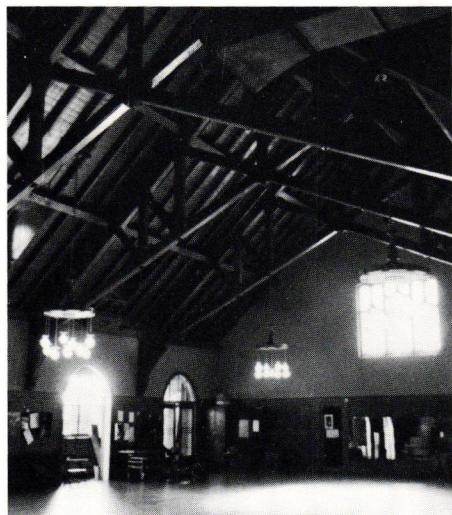
approaches. As a result of review and evaluation of these concepts, three alternatives were selected for refinement and feedback from the university community.

TAC and the planning team then worked with the academic and administrative groups to develop one plan, presented in September, 1986. In December of that year, Stanford University's Board of Trustees formally adopted the Near West Campus Plan Basic Planning Principles and Design Guidelines, which will become the basis for designing all new facilities within the region.

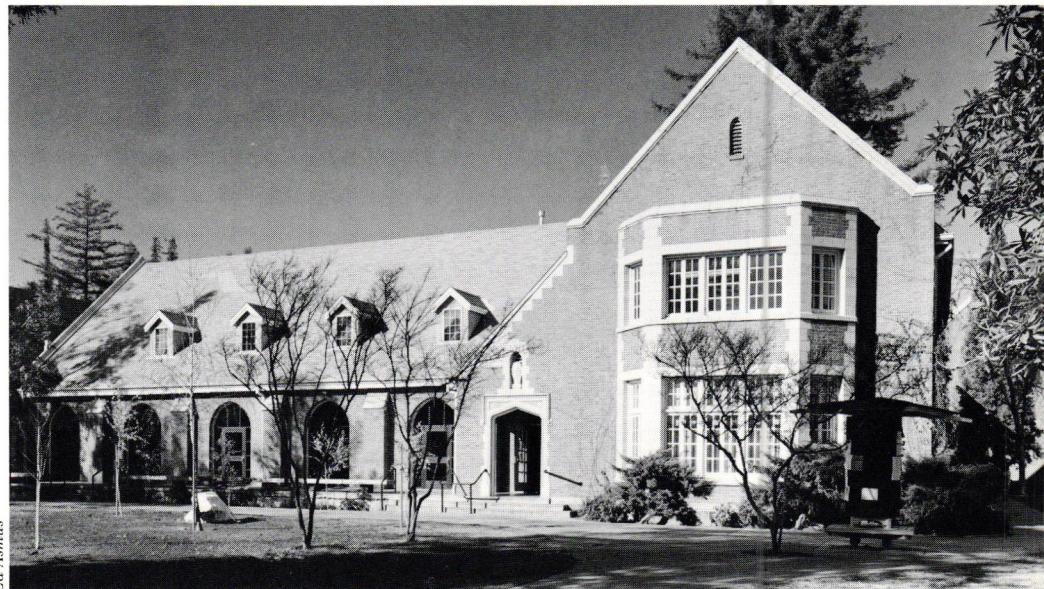
The plan respects and adheres to the character of the surrounding campus in the density of built form and through the use of compatible architectural elements — red-tile roofs, courtyards and arcades. It places emphasis on outdoor spaces — fountain courtyards, sculpture courts, trellis-covered terraces and conifer groves.

The Near West Campus will be connected to the Main Quadrangle by a strong east-west axis with an informal planting of oaks in its center. A central plaza links this new science and engineering quad to the major north/south axis that connects this entire region of the campus. Moving ahead with the \$250 million redevelopment, TAC and Nishita & Carter, Inc. are currently designing the infrastructure and landscape architecture of the region. The scope of work includes the schematic design of arcades, plazas, courtyards, service yards, pedestrian bridges and other connecting elements that will unify the region, including both existing and planned new buildings.

Courtesy of Stanford University



OLD VALUES NEW ROLES



Ed Asmus

*Anderson Hall
University of
the Pacific,
Stockton
by Lesovsky
Donaldson Architects*



Anderson Hall, constructed in 1924, served as a student and faculty dining hall until the growth of the university rendered it obsolete for that use. The Engineering Department acquired the building to accommodate its recent growth in enrollment.

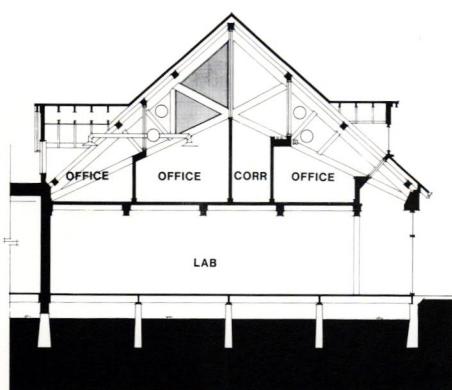
Program requirements included about 7,500 square feet of new classrooms, electronic labs, faculty offices and restroom facilities. The original structural qualities of the facility were to be restored.

The university proposed an addition to Anderson Hall's limited area of about 4,500 square feet, but this concept was discarded by the university as impractical due to restricted head height at the proposed second floor.

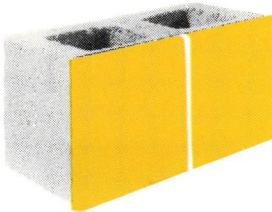
We were able to incorporate all of the program requirements within the existing building structure through the addition of a second floor within the great dining hall. By introducing a series of new dormer windows and carefully planning office and circulation spaces within the framework of the existing truss system, a successful solution was achieved.

To maintain the entire visual effect of the original structure, we installed a series of glass skylights to the lower floor from offices above and glass transoms at all offices.

The new construction was fashioned from heavy timber elements to maintain the character of the original facility.



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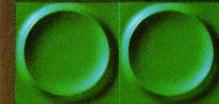
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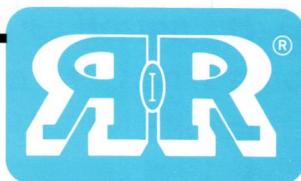
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The Council



CCAIA Elects New Officers

The Board of Directors of the California Council, The American Institute of Architects elected the following officers for 1989:

- First Vice President, President-elect: Lawrence P. Segrue, FAIA, San Joaquin Chapter;
- Secretary: Brian Paul Dougherty, AIA, Orange County Chapter;
- Vice President, Communications/Public Affairs: Orlando T. Maione, AIA, Santa Clara Valley Chapter;
- Vice President, Professional Practice: Robert Allen Reed, AIA, Los Angeles Chapter;
- AIA Regional Director: Betsey Olenick Dougherty, AIA, Orange County Chapter;
- Associate Director-elect (North): George R. Landestoy, East Bay Chapter;
- Associate Director-elect (South): Diane Evans, Los Angeles Chapter.

Continuing their terms in 1989 are President, Chester A. (Chet) Widom, AIA, Los Angeles Chapter; Treasurer, Harry B. Haimovitch, AIA, East Bay Chapter; Vice President, Governmental Relations, Michael J. Stanton, AIA, San Francisco Chapter; AIA Directors Donald C. Axon, AIA (Los Angeles Chapter), William B. Reiner, AIA (San Francisco Chapter), and Warren D. Thompson, AIA (San Joaquin Chapter). Paul W. Welch, Jr. is Executive Vice President.

President's Message: New Idealism In The 1990s

As architects, we are in the unique position of living in the past, present and future—often simultaneously. In the course of one day, we hear echoes of history and tradition, grapple with the daily problems of business and envision what the environment around us might

be. So, as the 1980s draw to a close, it is an appropriate time to reflect on where California architecture is going in the next decade.

The CCAIA is also on the cutting edge where the past and present meet the future. Our organization must delicately balance the enlightened self-interests and concerns of its members while showing leadership in the concerns and interests of our clients and, by extension, the quality of life of the public we serve.

California now enjoys a special place in the country and the world. With the sixth largest economy on the planet and as the focus of the explosive Pacific Rim, California is more than a collection of major cities and a burgeoning population. It is a nation-state. Unlike New York, for example, we are not tied to other bordering states. Our lifestyle is both unique to ourselves and is a bellwether for the rest of the country; our influence eventually pervades all aspects of American society.

The California influences of innovation, originality and entrepreneurship also affect the rest of the world. Just as immigrants poured into New York at the turn of the past century, they flock to California from other countries—and unlike New York—from the rest of the states.

If architects are agents of change, what is our responsibility as leaders in effecting those changes to come? We need, first, to look back at our recent history for clues to the future. The 1960s was a decade of unbridled, enthusiastic and almost anarchic idealism, a period of the anything-goes spirit. This was followed by a sobering decade of introspection in the 1970s. The '80s seemed to be a curious mixture of the two—the "Me First" attitude combined with the hedonistic enthusiasm of a booming economy. It was a combination that turned idealism on its head and led to its darker

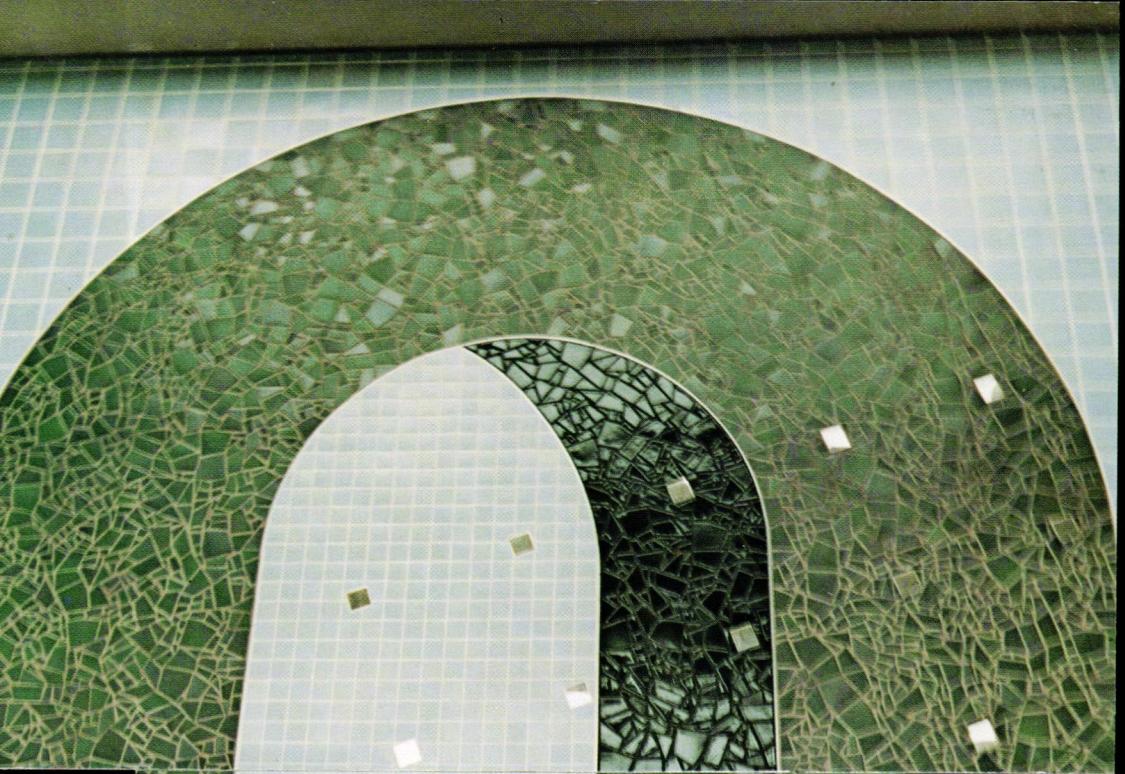
1989 CCAIA Executive Committee from left: Orlando T. Maione, AIA, Vice President, Communications/Public Affairs; Harry B. Haimovitch, AIA, Treasurer; Paul W. Welch, Jr., Executive Vice President; Chester A. Widom, AIA, President; Lawrence P. Segrue, FAIA, First Vice President; Michael J. Stanton, AIA, Vice President, Governmental Relations. Not pictured is Robert Allen Reed, AIA, Vice President, Professional Practice.

counterpart—rampant greed.

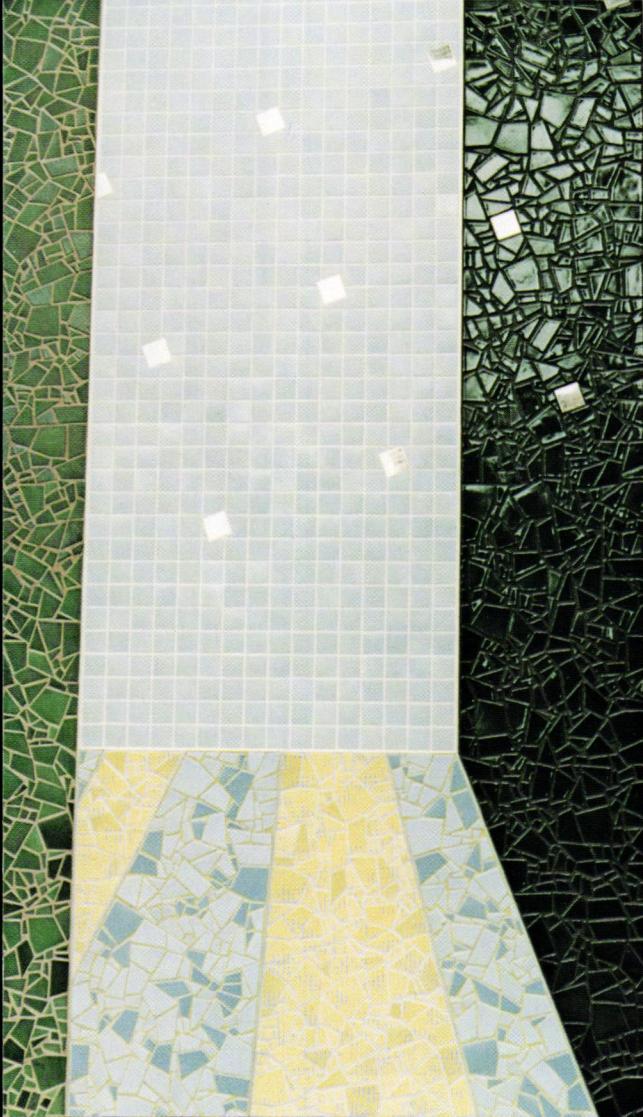
But as the '80s draw to a close and the covers of the news weeklies proclaim that "greed is dead," what comes next? Since California has been a state—and a state of mind—built for the future, how can the visionary side of California architecture effect the spirit of the '90s? There are already signs that point the way.

The current "slow growth" movement can be taken as the symbolic crux of the matter. It will affect not only the quality of future life, but have a great impact on our distinctly entwined self-interests. Slow growth seems to be the logical extension of all the historical forces of the last two decades. Partially, it is a public reaction to the greed of developers who have been perceived as ransacking the state for their own profit, without regard to proper planning and the social upheaval they cause. Partially, slow growth is greed itself from those who recite the "Not In My Backyard" litany, without regard to the realities of population growth and the legitimate needs of the society outside their territorial strongholds. But, for the most part, the movement comes from a rising public awareness of the lack of infrastructure, both physical and social. Everything from adequate state-wide mass transportation and water delivery systems to local concerns of proper waste disposal and neighborhood stability are continuously on the public's collective mind.

Except for the last 20 or so years, California has built for its future. Under both Republican and Democratic Administrations, Californians have provided the base for their children's prosperity and balanced their current needs with those of future generations. Proposition 13, passed in 1978, is the real symbol of the "Now Generation" since "Now" became our only concern. *(continued on page 40)*

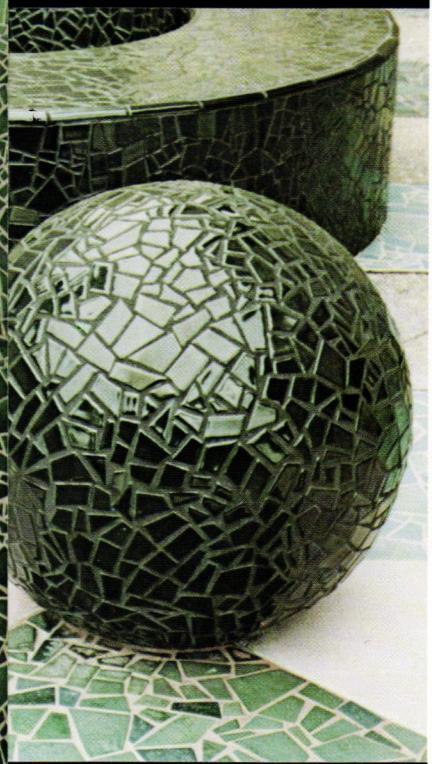


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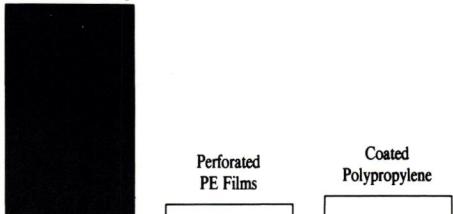
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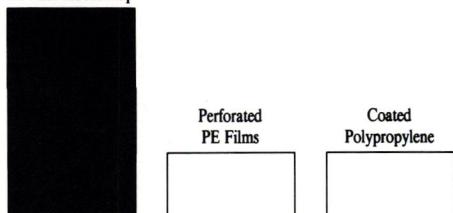
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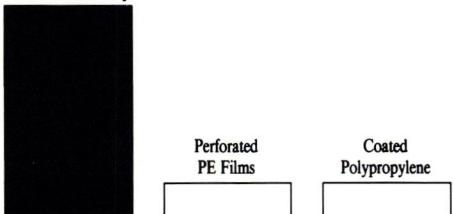
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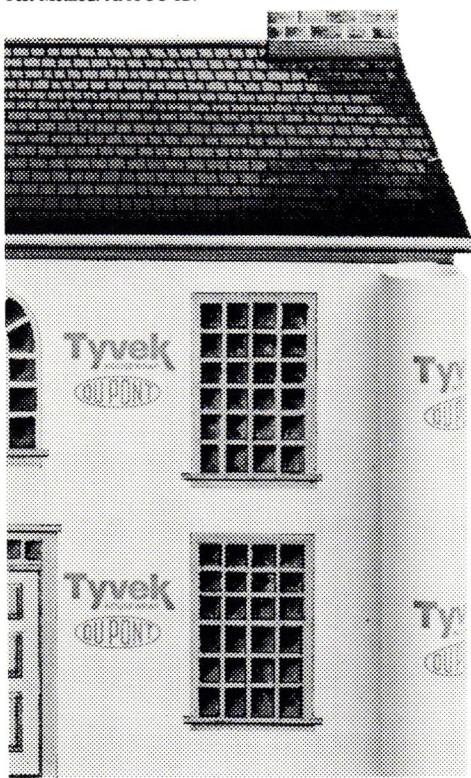


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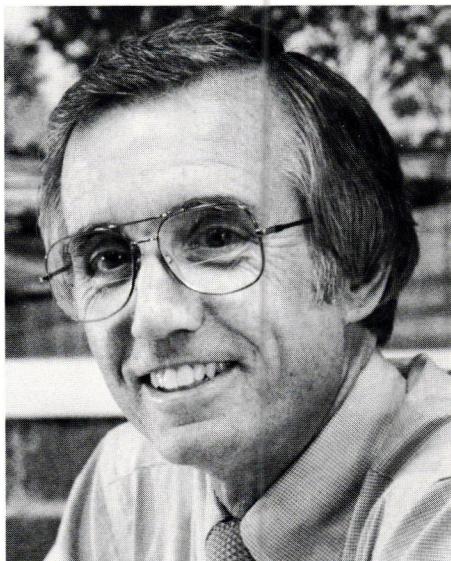
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(continued from page 38)

The next decade will provide an opportunity for positive change and CCAIA can make a major impact by showing leadership on the issues affecting architecture. It is the point at which both "conservative" issues such as financial responsibility, entrepreneurship and traditional values and the "liberal" qualities of environmental protection, global interdependence and social needs will meet. How we address these ongoing concerns not only will affect the future of the state but our own self-interests as well.

As we reflect on the "New Idealism" of the coming decade, we must decisively grasp the leadership position of this spirit. It should be our legacy as architects and as human beings.

— Chester (Chet) A. Widom, AIA
CCAIA President, 1989



Harry C. Hallenbeck, FAIA

CCHA Honors Excellence

The Distinguished Service Citation, the most prestigious honor bestowed on an individual by the California Council, The American Institute of Architects, was presented to Harry C. Hallenbeck, FAIA of Hallenbeck Chamorro & Associates in San Diego and Alameda. Hallenbeck has contributed to the American Institute of Architects on the national level on the AIA Board of Directors, and as Treasurer. At the state and local levels, Hallenbeck has served as president of the East Bay Chapter/AIA and as president of CCHA. Hallenbeck is principal-in-charge of the San Diego office of Hallenbeck, Chamorro & Associates.

Kenneth Schwartz, FAIA, professor of architecture at California Polytechnic State University, San Luis Obispo, received the CCAIA/CCAE Excellence in Education Award for his contributions to the continuation and development of architectural knowledge. Professor Schwartz has 36 years of academic experience highlighted by his tenure as chairman of the Department of Architecture at Cal Poly in 1972 and as Associate Dean from 1979-83. He is a founding member and past president of the California Council of Architectural Education. During his five terms as mayor of San Luis Obispo and eight years on the City Planning Commission, Schwartz helped foster a greater public awareness of architecture. He developed the first general plan for the city and established the Architectural Review Commission.

Teacher Kathy Stewart of Atascadero and architect James Tremaine, AIA of Santa Barbara, were presented with BEEP Outstanding Service Awards for their contributions to the Built Environment Education Program. For three years, Stewart has involved her students at the San Gabriel Elementary School in BEEP projects. James Tremaine was recognized for his contributions to the founding and development of the BEEP program. In 1983, Tremaine formulated a program for the Santa Barbara School District to increase built environment awareness. Using this program as a model, CCAIA received a grant from the State Department of Education to begin BEEP in 1986.

Honorary Membership in the CCAIA was awarded to Paul Welch, Jr., who has served as Executive Director of CCAIA since 1981.

A special award of appreciation was given to California State University Chancellor Dr. W. Ann Reynolds to recognize the Chancellor's support of an international architectural competition for the Classroom Laboratory Administration Building at Cal State Polytechnic University, Pomona.

Presidential Citation

Members of the California Board of Architectural Examiners (CBAE) received a Presidential Citation for the CBAE's efforts to negotiate a permanent solution to the differences between the State of California and the National Council of Architects Registration Boards.

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Frankie Hatfield, CCAIA Administration Analyst

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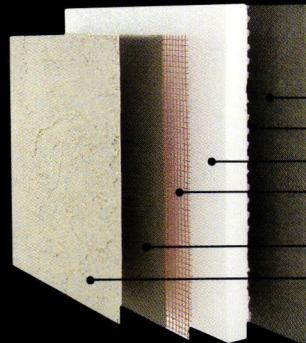


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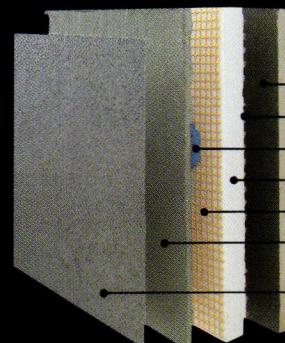
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Form From Function (continued from page 28)

The budget and the program were fixed. The university could not request more money for the building from the state, nor could it cut any spaces from the program to lower the cost. To maintain the budget, a bare bones attitude was essential. Equipment had to be separated carefully from architecture. The more normal, cavalier attitude of including "a few" fixture items in the building's cost could not be tolerated.

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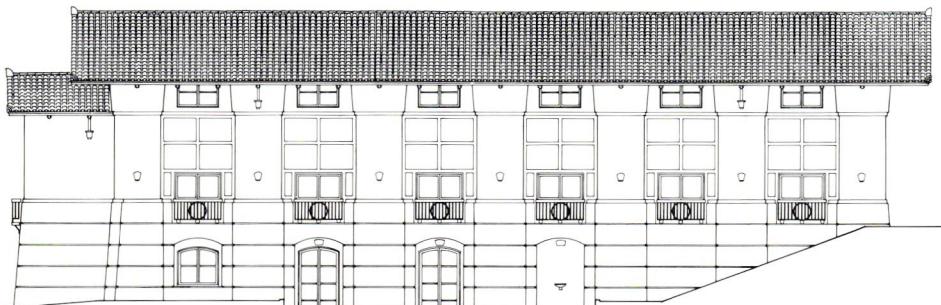
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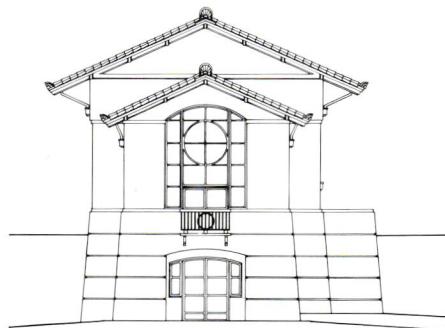
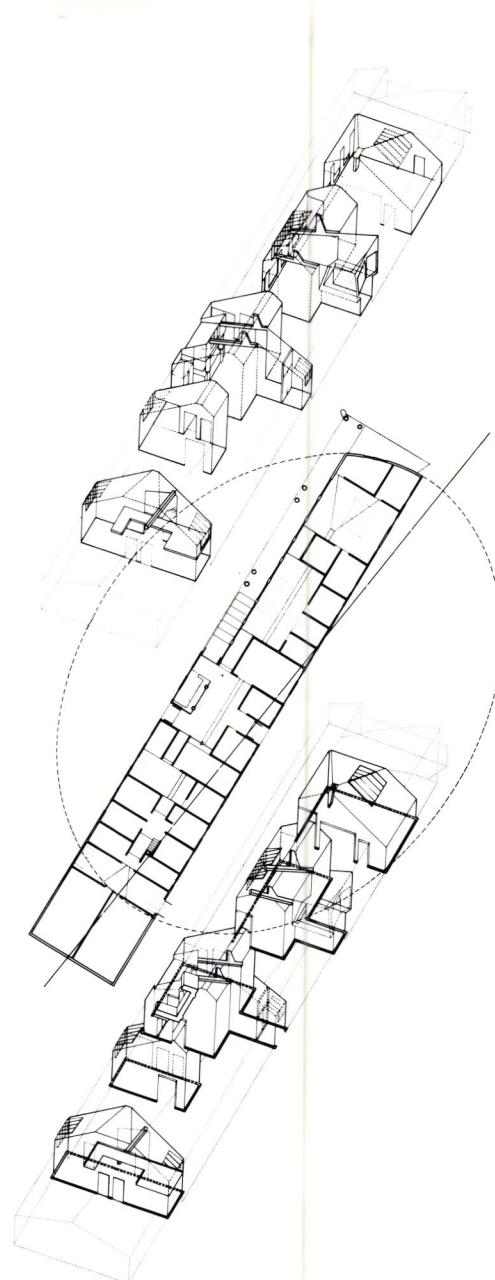
FIAT LUX

Space wars at the University of California, Irvine campus have become so acute that UCI has undertaken an ambitious building program to accommodate an additional 2,000 students and 200 faculty over the next five years. Twenty projects are under construction and another 17 are in the planning or design stages. The end result will be \$350 million worth of new buildings and 1 million assignable square feet.

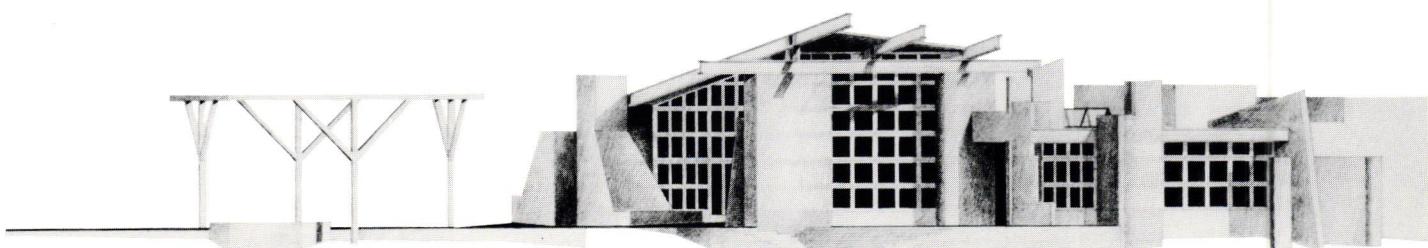
► The Central Housing Office Building houses the administration offices that handle all on-campus dormitories and apartments for the University of California, Irvine. The building is a composite of two gable-roofed volumes existing simultaneously within a single plan rectangle. One volume is placed at a plan angle that suggests the radial inner campus order. The other volume repeats the outer campus grid plan. Architect: Eric Owen Moss.



▲ The proposed master plan for a new Fine Arts Village calls for 75,000 square feet of new construction by 2010, and recommends a new architectural image to give the Village a distinctive identity. The image is based on the technology of light-weight, metal frame construction. The new buildings are intended to be more in tune with the specific needs of the faculty's studio programs than the monumental, "civic scale" buildings of the existing Fine Arts facilities. Architect: Robert A.M. Stern Architects.



▼ The Satellite Food Facility for the Social Sciences quad provides 5,200 square feet of dining and cafeteria facilities and an outdoor dining area. The design responds to existing campus circulation and develops a system of radial axes that focus on the park that is central to the campus master plan. Architect: R. L. Binder, AIA.





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